



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

eral Sheridan. They were purchased from the daughters of the sculptor, who are still living in Florence, and presented to the institute by four citizens of St. Paul.

In the Institute Galleries the American Photographic Salon was exhibited some weeks ago, and later a preliminary view of the paintings assembled by the American Federation of Arts for the State Art Society of Minnesota. The latter was one of the most successful art exhibits ever held in St. Paul. The papers gave generous space to it, and the widespread interest in the collection was evidenced by the attendance which averaged over a thousand a day. Popular interest was stimulated by a novel voting contest by which visitors indicated their preferences among the pictures which were for sale. The choice fell finally upon "Quebec from the St. Charles," by Birge Harrison, which will henceforth be hung in the Institute as the permanent property of the city.

In addition to its regular lecture courses the Institute has, during the past season, been conducting special courses in four or five of the public school buildings, each lecture being given in rotation. The purpose of these lectures was to interest neighborhood audiences and the success has been so evident that the work will not only be continued but broadened.

ART IN THE PUBLIC SCHOOLS OF CHICAGO

The Chicago Public School Art Society was organized in 1894. Through its efforts there are now over twelve hundred works of art, valued approximately at \$18,000, distributed in one hundred and two of the public schools of that city, and two small art libraries established. The majority of these are photographs of famous paintings, sculpture, and architectural monuments, lithographs, and prints, but some are original paintings. Within the past two years a special fund was raised among the governing members of the Art Institute to secure mural paintings for a Technical High School. These paintings, in the form of four panels, were

executed from sketches entered in a prize competition among advanced students of the Art Institute. They have been placed in the corridor of the High School and represent various phases of technical shop work. In addition to all this, two large loan exhibitions of paintings by Chicago Artists have been circulated among the schools. Constantly increasing requests for assistance is evidence of appreciation of the work accomplished.

THE CHAR- COAL CLUB OF BALTIMORE

One of the oldest art organizations in Baltimore is the Charcoal Club, which was formed over twenty-five years ago with the purpose of advancing the development of art in that city. A school was immediately opened and its life classes, which were the first of the kind in Baltimore, have been continued uninterruptedly to the present time. Many men and women have obtained their training in this school. During the past winter several notable exhibitions of paintings by Baltimore artists have been held in its school galleries, besides which small weekly exhibitions have been held of members' works on Saturday nights. A new feature, introduced this year, is an outdoor class, the school room being abandoned for the country and the model posing in the open. Yet another feature is the sending of students unable to afford the expense to neighboring cities to view important exhibitions. Under the auspices of the Charcoal Club a successful loan exhibition of paintings was held in Baltimore in January, 1909, and plans are being made now for a similar display to be set forth in 1911.

HANDICRAFT LEAGUE

In Boston in 1907 a National League of Handicraft Societies was formed to bring together the various organizations with similar aims, to provide a small traveling exhibition which would set a standard, and a traveling library of technical books, as well as to revive the publication of *Handicraft*, a little magazine devoted to the Arts and Crafts. The first annual conference was

held at Deerfield, the second at Baltimore, the third is announced for the coming fall in Chicago. The traveling exhibition for the year 1910-11 will be limited to Leather Work, including book-binding, printing, illuminating, and designs for reproduction, and will start on its circuit about the first of July. "The League," it is stated in the April issue of *Handicraft*, "desires within its membership every organization which is actively engaged in furthering the movement for the revival of the handicrafts. The more fully the League represents such activities throughout the country and is able, through the conferences, exhibitions, and its monthly, to influence their aims and guide their work, the sooner will the arts and crafts movement become a live and progressive element of which the public is actively conscious. When this time comes the false distinctions of the nineteenth century between the fine arts and other forms of art will disappear and the artist will be recognized for his achievements as a producer of beauty regardless of his medium of expression."

INTERNATIONAL
EXHIBITION
AT BRUSSELS

An interesting description of the International Exhibition at Brussels, which was formally opened last month, is given in a recent issue of the *American Architect* by Francis S. Swales, architect, of London. He says:

"The very extensive buildings erected by Germany are almost finished. Holland is well represented with a large, happily composed structure in the gay and typical Dutch Renaissance style, and a gorgeous garden; it will probably be completed shortly after, if not in time for, the opening. It will be the best of the foreign architectural representations. Spain has produced a fine Moresque, solid-appearing structure with an open court—an exquisite reproduction of the Court of Lions of the Alhambra. France, the French colonies—Algeria, Tunis, etc., and the city of Paris are erecting very extensive and characteristic buildings from designs of Messieurs de Mon-

tarnal, Bouvard, Lefèvre, Umbdenstock, and Acker, whose names are sufficient to guarantee the excellence of the architectural work; but, unfortunately, France is far behind with her building work and it is doubtful whether her exhibits will be ready before the middle of June. All of the main buildings erected by the exposition company are practically completed; all have been designed by Monsieur Ernest Acker, the architect-in-chief. They are fine buildings, in free classic style. The façade of the principal building is designed in imitation of a masonry structure, with colored marble columns and panels with a great deal of bronze and gilded ornament, suggestive somewhat of the work of Charles Garnier. The trellis decorations and the exceptionally beautiful formal gardening will be features corresponding to this exposition as did the cascades at St. Louis and the lighting at Buffalo." Unfortunately, the United States has only an unofficial and unimportant exhibit in the industrial hall, though Brazil and Uruguay have erected fine buildings on well-chosen sites, and every nation of Europe will be well represented.

IN THE MAGAZINES

The current magazines present more than their usual quota of interesting articles on subjects pertaining to art. The *Century* offers a genuine surprise in an illustrated article on Jean François Millet's drawings of American Indians, contributed by De Cost Smith. That the great French peasant painter had any knowledge of the American Indian comes indeed as news to the majority. This knowledge, it seems, was got at second hand from Catlin's portraits of Indians, exhibited in Paris, and from stirring accounts of adventure at Ft. Mackenzie related, in the Forest of Fontainebleau, by Bodmer. In the *Harper's* is an appreciative and informing article by Charles H. Caffin on Thomas C. Gotch, an English artist, little known in America, whose pictures of childhood and girlhood have